

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# ELECTROACOUSTIC MUSIC



Sunday, March 15, 1992

2 pm

Walter Hall





## PROGRAMME

Synchronisms No.3 (1964-65)

Vladmir Orloff, violoncello

Mario Davidovsky

Fantasie (1967)

Paul Pedersen

The Medium (1989)

Chris Meloche

Shōkō no shō (1992)

Joseph Macerollo, accordion

Dennis Patrick

♦ ♦ INTERMISSION ♦ ♦

Four microclips (1992)

Gustav Ciamaga

Upper Canadian Hymn Preludes (1977)

John Tuttle, organ

John Beckwith

Rhythmic Voodoo (1991)

Beverley Johnston, percussion

Lesley Barber

**Mario Davidovsky** (b.1934, Buenos Aires) has been associated with the historic Columbia-Princeton Electronic Music Center since its inception in 1959. At the present time, he is Professor of Music at Columbia University (N.Y.) where he teaches composition and electronic music.

**Synchronisms No.3** is one of a series of works for instrument(s) and pre-recorded electronic sounds on tape. A virtuoso performer is pitted against a tape accompaniment which often compliments or extends the soloist's gestures. The Davidovsky **Synchronisms** are considered to be some of the earliest and most successful electroacoustic works of this type.

**Paul Pedersen's** work in electroacoustic music goes back to 1959 when he was the first student to work in the then newly established Electronic Music Studio of the University of Toronto. In the early 1970s he was the Director of the McGill University Electronic Music Studio and is currently the Dean of the Faculty of Music at the University of Toronto.

**Fantasia** is an 8 minute, 2-track tape piece which was commissioned for the Youth Pavillion of Montreal's 1967 world fair, Expo 67. It was conceived as a multimedia presentation using 3 projectors with hand-painted slides by the Montreal artist Gino Bielanski. In this concert, only the centre projector with the principal set of 15 slides will be used. The work is in 15 continuous sections which are sonic interpretations of the slides. While there is no program or story connecting the slides, related figures and themes appear in the various slides and in the music. Both visually and aurally, it is simply a "fantasy".

**Chris Meloche** (b.1957) is a London Ont. based composer who has been active in electroacoustics since 1980. During the early 80s he was part of the electroacoustic duo M104 with Werner Albert. Since that time he has continued to produce solo works as well as working with other musicians. His current work also involves the use of computer music systems and their applications in installations and interactive performances. He is a founding member of the CEC.

**The Medium** (1989). In my work with poet Bill Bassett, I was involved with setting text to music. This experience served to put me on the track of developing another idea which I had in the past. That idea was to design a system which would not 'set text to music' but instead, serve as an interface that would 'translate text (characters, punctuation, spaces, etc.) into musical notes'. **The Medium** is the first in a series which uses this system as a method of composition. The text was chosen for its significance towards



'electric technology' and its applications in the modern world - Marshall McLuhan's "The Medium is the Message".

**Dennis Patrick** directs the Electroacoustic Music Studio and teaches with the Theory and Composition Division of the Faculty of Music, University of Toronto. In addition to a particular interest in computers and electronic music, Patrick composes music for radio drama, having recently produced a score for Timothy Findley's **Not Wanted on the Voyage** for CBC Radio.

**Shōkō no shō** has as a structural element, the eleven chords produced by the Japanese **shō**; a reed mouth-organ instrument. The piece has been composed in jo-ha-kyū arrangement of progressively faster rhythms. The ukiyo-e slides and the tokonoma for this performance have been created by Barbara Patrick.

**Gustav Ciamaga** has been active in various aspects of electroacoustic music since the late 50's. In addition to composing with electronic means, he has written and lectured extensively on the technology and pedagogy of this genre. His most recent electroacoustic works draw upon microcomputer technology as an aid to composition and sound synthesis. Ciamaga is a teaching member of the Theory and Composition Division, Faculty of Music, University of Toronto. He is an Honorary Member (1987) of the Canadian Electroacoustic Community (CEC).

The **Four Microclips** (1992) are short electroacoustic compositions which can be presented as separate pieces or as a single work comprised of four contrasting movements. The final 'clip' brings this set of pieces to a close by quoting sound materials from the introductory 'clip'.

**John Beckwith's** family settled in Nova Scotia in the 18th Century. He was born in Victoria in 1927, but spent most of his life in Toronto. The leitmotif of his career as composer, performer, teacher, writer and broadcaster has been described as "the search for a Canadian voice through music". A student of Alberto Guerrero in Toronto and Nadia Boulanger in Paris, he has made a major contribution to music education in Canada as a member since 1952 (and Dean from 1970-77) of the Faculty of Music at the University of Toronto.

The **Upper Canadian Hymn Preludes** for solo organ, with optional concrete sound, were written in 1976 and 1977 on commission from Ottawa organist Ewen McCuaig, with the assistance of the Canada Council. The thematic material reflects the composer's ongoing

preoccupation with early musical Canadiana. Each prelude is based on a melody found in one of the two most widely used sources of hymnody in early 19th Century Upper Canada. From Alexander Davidson's 1845 *Sacred Harmony* come the first, third and fifth tunes ("Child of Sin and Sorrow", "Port Hope", and "King's Street"), while Mark Burnham's *Colonial Harmonist*, published in 1832, provides the second and fourth ("Canada" and "Resurrection"). In addition to composing a free prelude on each hymn tune, Beckwith and his collaborator Dennis Patrick have provided a tape of concrete sounds which may be used as introduction, interludes and postlude to the organ performance. These taped elements are a combination of natural and studio-realized sounds, meant to evoke aspects of pioneer life in Upper Canada contemporaneous with the hymns themselves, and perhaps to suggest a process of gradual development over time: from the first isolated outposts of religion and music in the wilderness, through travel through the communities by horse and buggy and the back-breaking labour of settling the land, to the advent of machinery and railroad.

**Lesley Barber** is a prolific composer of music for theatre, film and new music ensembles. Her music for contemporary ensembles includes scores for Beverley Johnston and the Canadian Electronic Ensemble, Hemispheres, The Festival of Sound, The Music Gallery, and the Canadian Contemporary Music Workshop. Ms. Barber has a Masters Degree in Composition from the University of Toronto and is a past winner of the CAPAC/PROCAN National Competition for Young Composers.

In **Rhythmic Voodoo**, I set out to compose a piece which solves some of the problems faced when writing for live instruments and tape. At the same time, I was reading a drugstore paperback on the supernatural and my interest was piqued by a section on voodoo and other practices involving trance and possession. While the work at hand remained non-programmatic, its creation was illuminated by the "altered states" described in the book and informed by some of the imagery (water, dreams, ritual) intrinsic to the religion. Rhythmic voodoo is dedicated to Gustav Ciamaga.

**Vladmir Orloff** is one of Canada's foremost cellists with numerous appearances as recitalist or soloist in the international concert scene. He has performed with such orchestras as the Royal Philharmonic in London, RIAS Orchestra, Munich Chamber Orchestra, L'Orchestre de la Suisse Romande, and the Toronto Symphony. Since 1971, Professor Orloff has been principal cello teacher at the Faculty of Music, University of Toronto.

**Joseph Macerollo's** accomplishments are unique, being the first to introduce the acceptance of the classical accordion at the Faculty of Music, University of Toronto. He was the first to perform accordion with such Canadian ensembles as the Orford String Quartet, Nexus, and the and New Music Concerts. The city of Mississauga honoured him in 1987 as its Musician of the Year.

**John Tuttle** studied organ with Dr. Alexander McCurdy at the Westminster Choir College in Princeton New Jersey, and at the Curtis Institute of Music in Philadelphia. In 1975 he came to Toronto to become Organist and Choirmaster of St. Paul's Anglican Church. In 1979 he was appointed Organist to the University of Toronto. He is presently Organist and Choirmaster at St. Thomas's Anglican Church.

**Beverley Johnston** is recognized as one of Canada's foremost percussionists. Her extensively varied repertoire features original music especially composed for her. Her performances also include music by Bach and Vivaldi, Ragtime and Barbershop Quartet pieces and several concerti for orchestra. Her solo CD Impact was nominated for a Juno, and her Marimbach CD has been praised by critics. Ms. Johnston has prepared a recorded version of **Rhythmic Voodoo** for future broadcast by the CBC.









